

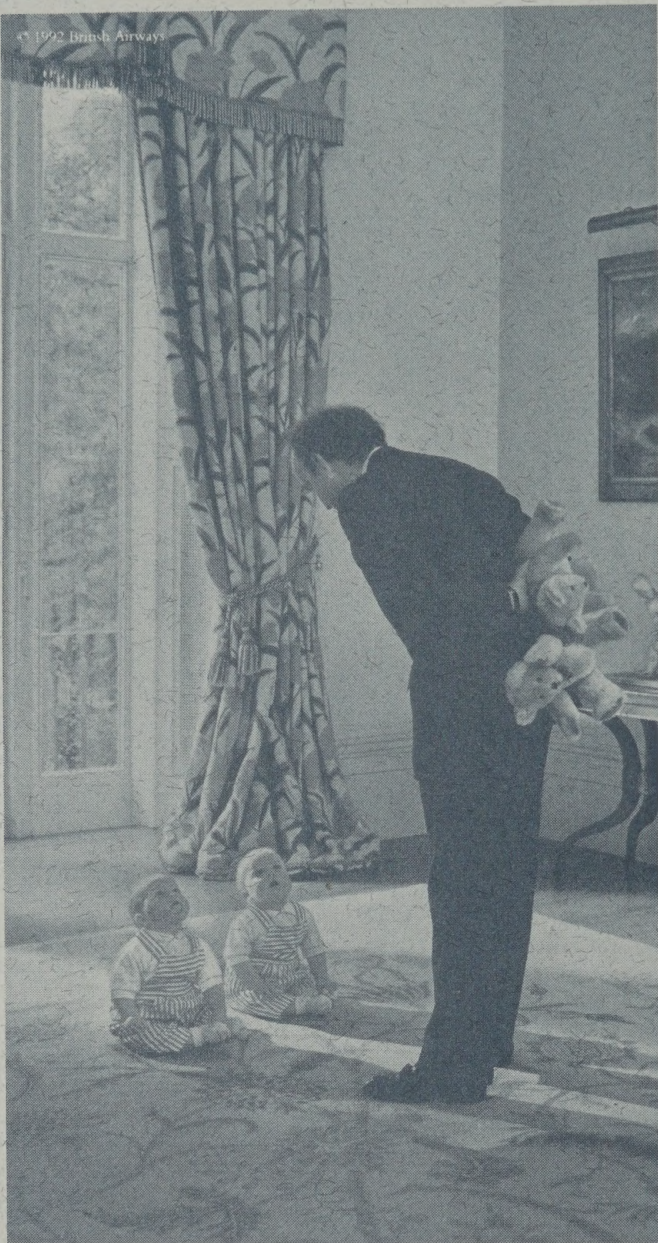
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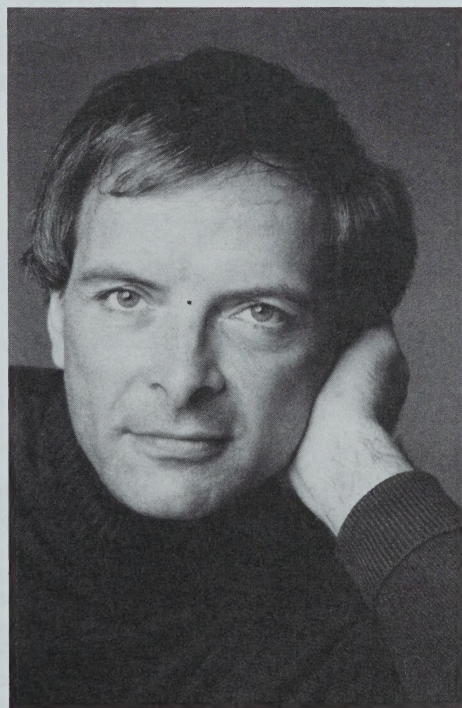
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One Hundred Seventy-eighth Season, 1992-93

Friday, October 16, 1992 at 8:00 p.m.
Sunday, October 18, 1992 at 3:00 p.m.
Symphony Hall, Boston

Christopher Hogwood, Conductor
Robert Levin, Fortepiano

WOLFGANG AMADÉ MOZART
(1756-1791)

Symphony No. 36 in C, "Linz," K.425

Adagio – Allegro spiritoso
Andante
Menuetto

Concerto No. 18 in B flat for Piano and Orchestra, K.456

Allegro vivace
Andante un poco sostenuto
Allegro vivace

INTERMISSION

Improvised Fantasy for Fortepiano

Concerto No. 25 in C for Piano and Orchestra, K.503

Allegro maestoso
Andante
Allegretto

Symphony No. 36 in C, "Linz," K.425

Presto

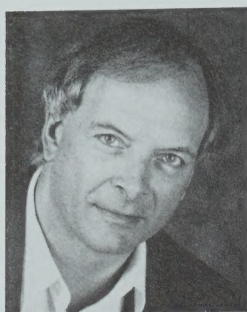
Fortepiano made by Thomas & Barbara Wolf, Washington, D.C., 1990
after Johann Schantz, Vienna c.1800

This concert is sponsored by WBUR 90.9 FM

This concert is being recorded by WGBH 89.7 FM.

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Christopher Hogwood is one of the world's most active conductors and a highly successful recording artist for London/L'Oiseau-Lyre. The founder of The Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and

Classical music on instruments appropriate to the period, he now shares with that orchestra a busy schedule of performances, touring, and best-selling recordings. In addition, he has been Director of Music for the St. Paul Chamber Orchestra, and this season will be Principal Guest Conductor there, as well as guest conductor with the Australian Chamber Orchestra. Mr. Hogwood has conducted many of the world's great orchestras, including the Berlin Philharmonic, the Los Angeles Philharmonic, the London Philharmonic, and the Cleveland, Chicago, Boston, and National symphony orchestras. Since Mr. Hogwood joined H&H as Artistic Director in 1986, it has become one of the most respected musical ensembles in the nation.

ROBERT LEVIN, FORTEPIANO



Pianist Robert Levin's performances have been acclaimed throughout the United States and Europe. His free fantasies in Mozart's style, invented on the spot from themes written by the audience, and his improvised cadenzas have dazzled audiences

and critics alike. His appearances in recital and with such major orchestras as Boston, Montreal, and Chicago span repertoire from the sixteenth century to the present. Equally at home at the fortepiano, Mr. Levin has had numerous collaborations with leaders in the early-music field, including Christopher Hogwood. A recognized Mozart scholar, Mr. Levin has completed many Mozart fragments; these finished works have been published, recorded, and performed throughout the world. As a prolific recording artist, he has made recordings for Archiv, Candid, CRI, Deutsche Grammophon, ECM, Mirror Image, Nonesuch, Philips, and Turnabout. Mr. Levin will begin an appointment at Harvard University in 1993.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier period orchestra and professional chorus under the direction of Christopher Hogwood. A leader in "Historically Informed Performance," H&H performs Baroque and Classical repertoire with the instruments and techniques of the period to reveal music as it was intended to be heard. Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. Since Mr. Hogwood became Artistic Director, H&H has

achieved national and international acclaim through recordings on London/L'Oiseau-Lyre, national broadcasts, and performances at many national venues, including New York's Lincoln Center. H&H performs in 40 concerts each year, and brings the joy of music to 6,000 students in schools throughout Massachusetts through its innovative Education Program. H&H's latest recording, of Mozart's orchestration of Handel's *Acis and Galatea*, was released in the summer of 1992.

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Performed annually since 1854, H&H's *Messiah* is Boston's longest-running holiday tradition. This year, H&H performs the version that Handel conducted at the 1742 Dublin premiere.

H&H also offers a new holiday tradition in the Jordan Hall Series: **A Baroque Noel**, December 18 and 20, John Finney conducting. For information on these and other H&H concerts, see page 9.

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The Handel & Haydn Society is supported in part by a generous grant from the National Endowment for the Arts. The NEA's support enables us to present not only several concert series, but also our educational outreach program in forty Greater Boston area public schools and free public concerts that bring H&H's music to the widest possible audience.

MOZART IN LEIPZIG

Although Mozart traveled widely from early childhood, his journeys took him to Leipzig for only two very brief stays, both during a trip in the spring of 1789. Leipzig had long been both an important commercial center—famous for its trade and industrial fairs since the Middle Ages—and a cultural center, with an important university. But most significant to Mozart, perhaps, was the fact that Leipzig had been the home of Johann Sebastian Bach for the last twenty-seven years of his life.

While we have only the barest outlines of what happened on this journey, since most of the letters between Mozart and his wife Constanze at that time are lost, we do know that Mozart made the trip at the invitation of Prince Karl Lichnowsky, a longtime acquaintance (and later a prominent patron of Beethoven's), who had important connections in Berlin. The pair left Vienna on April 8, 1789, and returned on June 4.

Prince and composer arrived in Leipzig on April 20. Three days later, they left for Potsdam, where they stayed for not quite two weeks. Mozart then returned to Leipzig and remained there from May 8 to 17 before going on to Berlin. From the few recorded details of the trip, we do know that on the second stay in Leipzig, the composer had the rare opportunity to hear choral music of J. S. Bach, including the motet *Singet dem Herrn ein neues Lied*, which delighted him so much that he is reported to have declared, "Now there is music one can learn from!" (H&H will perform this work in the last program of the season, *Ode for St. Cecilia's Day*.) And we also know that it was during this longer stay that Mozart gave a concert, on May 12, 1789, which is, in part, recreated here.

MOZART'S LEIPZIG CONCERT

Mozart gave this Leipzig concert, entirely devoted to his own music, in the old Gewandhaus on University Street. The concert began at 6:00 p.m., as was customary, and must have lasted close to four hours, since it contained nearly twice as much music as do modern concerts. It included two symphonies, two piano concertos (with the composer as soloist), several works for solo piano

(the *Fantasy in C minor* and a set of variations), and two arias sung by Josepha Duschek, a friend of Mozart's who happened to be in town. The concert might also have included an improvised fantasy on a theme—a frequent Mozart trick, which Robert Levin will undertake here as well.

It is quite probable that Mozart used this trip from Vienna to Berlin as a way of introducing himself for the first time to the musicians and the audiences of northern Europe.

It is quite probable that Mozart used this trip (and his concerts) as a way of introducing himself for the first time to the musicians and the audiences of northern Europe. But in doing so, he took steps to protect his works from future exploitation. It was common for a composer who was also famous as an instrumental soloist to write concertos for himself and to prevent their publication in order to give himself a monopoly on their performance. Mozart went even further with the two concertos he performed in Leipzig: he refused to rehearse them at all! The orchestra simply sightread the parts in the concert, Mozart having declared,

"The parts are correctly written; they play correctly, and so do I." Moreover, he played the C-major concerto from a shorthand version of the score that could be read by no one else. This curious feat probably helped to discourage pirated copies of his score.

A review of the concert on May 16 noted that it was "absolutely magnificent as far as applause and glory were concerned, but the profits were wretchedly meager." Nissen's early biography of Mozart noted that the hall was almost empty. Evidently, few wanted to pay the high ticket prices for the event, and if Leipzigers wanted to hear music by Mozart, there was a performance of *The Marriage of Figaro* the same evening!

Although we do not know with precision all of the music that Mozart played at this concert, we do know that the two piano concertos were the one in B flat, K.456, and the most symphonic of Mozart's concertos, the one in C major, K.503. To represent the symphonies on the program, H&H will perform Symphony No. 36 in C, composed in Linz in 1783 (K.425). As was then common practice, movements of the symphony will begin and end the concert. Notably, H&H gives the first performance of a new edition of this work, edited by Cliff Eisen and published in 1992, which is based on a set of

manuscript parts found in Salzburg. These represent an earlier version of the work than the one dating to 1786 that has conventionally been used, and are, Eisen believes, what Mozart used at Linz in 1783.

SYMPHONY IN C MAJOR, K. 425, "LINZ"

One encounters in Mozart's life story a number of examples of composition so rapid as to seem almost miraculous; few of these incidents are more remarkable than that of the "Linz" Symphony, composed, copied, rehearsed and performed in the four days between October 31 and November 4, 1783! The composer and Constanze had just left Salzburg, where they had gone so that Wolfgang could present Constanze to his father, who had never entirely agreed with their marriage. Linz was a necessary stopping point on their journey back to Vienna. Before even reaching the city, Mozart received a message that Count Thun was awaiting his arrival; the next day they were met and driven to Count Thun's house, where they were put up for the duration of their stay. On October 31, Wolfgang wrote to his father, "I am giving a concert in the theater here and, as I have not a single symphony with me, I am writing a new one at break-neck speed." Thus it appears that the magnificent symphony in C first heard on November 4, 1783, was begun only after Mozart's arrival in the city on October 30. On top of the time necessary for completing and copying it before the concert in question, there must also have been a rehearsal, if only because this symphony is far more demanding than the general run of symphonies Mozart had composed up to that time. Indeed, though writing the work at top speed, Mozart seems suddenly to have mined a new musical vein that links the "Linz" Symphony with the masterpieces of his later years.

The symphony is the first to which Mozart gave a slow introduction. This introduction, beginning with sharply dotted rhythms and raising expectations with harmonic questions, provides a splendidly atmospheric lead-in to the symphony. The main section of the first movement, *Allegro spiritoso*, provides a classically shaped sonata form, with clearly differentiated materials. The only signs of the composer's urgency in composition can be

found, perhaps, in the rather brief and light-textured development and in the fact that the recapitulation is nearly a literal repetition of the exposition. But the sections are filled with details of the utmost charm and variety.

The *Andante* unfolds pensively and gracefully, then is darkened in its emotional impact by the sudden appearance of the minor mode in the secondary sections. The *Minuet* grows out of a couple of small motives that repeat and extend themselves in a musical mosaic, while the oboe and bassoon solos in the *Trio* lend it a charmingly rustic air.

The finale, *Presto*, contains a chain of themes, all bearing a family resemblance, seeming to grow organically out of one another, yet all subtly distinguished by dynamic, texture, and tonal development. The variety of textures from unisons to elaborate contrapuntal passages enlivens the discourse. As with the first movement, the recapitulation is quite exact, an indication of the time pressure under which Mozart was working; but in every other respect, this finale is a breathtaking demonstration of Mozart's never-failing invention.

PIANO CONCERTO IN B FLAT, K. 456

The year 1784 was the most successful of Mozart's life, at least in terms of public demand for his music. That year saw the composition of six piano concertos, four of them in the ten weeks between early February and mid-April! Each of these and Mozart's subsequent concertos had its own character and personality; the composer

had by then passed thoroughly beyond the highly stylized concerto forms that he inherited, forms that strait-jacketed so many other composers. They began the series of "symphonic" concertos that runs through the rest of his output.

After composing the four concertos K.449, 450, 451, and 453, Mozart wrote only two more concertos for the rest of the year: K.456 in B flat was completed at the end of September, and the F-major concerto, K.459, in December. The B-flat concerto he probably composed for the blind virtuoso Maria Theresia Paradies, who performed it in Paris. In the last four of his 1784 concertos, Mozart seems to have been almost obsessed with a stereotyped march rhythm that lay at the heart of virtually all march music in the late eighteenth century. In these concertos, Mozart bases his main thematic idea on this commonplace of the

Though writing the work at top speed, Mozart seems suddenly to have mined a new musical vein that links the "Linz" Symphony with the masterpieces of his later years.

style, almost as if he is determined to prove that he could take the most hackneyed idea possible and show what can still be done with it. And indeed he does! Each of the first movements built on this rhythm comes off having an entirely different expressive quality.

In the B-flat concerto, the opening is light-hearted and fresh, but following the first paragraph, a sudden hint of darkness by way of a cadence in B flat minor suggests previously unnoticed depths. A little fanfare for the woodwinds ends the orchestral exposition. The soloist enters with the main theme but soon introduces one melody that Mozart has held in reserve. The minor-key passage from the orchestral exposition becomes still more atmospheric when the soloist superimposes shimmering arpeggios.

A melancholic G-minor theme provides the material for a set of variations in the slow movement. After the statement by the orchestra, the pianist dominates the first variation. In the second variation, the orchestra leads and the piano takes over at the repetition of the phrase with elaborate *fioritura*. The third variation alternates stormy passages in the orchestra with a subdued and wistful piano ending in the lower register. The fourth variation, in the major, is achingly nostalgic, anticipating Schubert's love of major/minor alternations. The final variation returns to the minor mode; the theme is played simply in the orchestra while the piano offers its stormy commentary. The coda brings this play of fragments with major and minor coloration to a delicate close.

The finale, with its 6/8 time and horn-call theme first heard in the piano at the outset, has a certain rustic quality and a cheerful willingness to take its time. Once arrived on the dominant, the piano introduces a charmingly syncopated figure. Following the first return of the main theme, the music modulates to the distant key of B minor, where Mozart briefly mixes meters among the parts. This interplay works its way back to the original meter in all parts before restating the first episode and finally the opening theme, which ends the concerto with neat precision.

PIANO CONCERTO IN C, K. 503

The *Piano Concerto in C, K. 503*, composed in 1786, is the grandest of the entire magical series of Mozart piano concertos, almost epic in scope. Its very spaciousness has sometimes led to the view that it is a purely formal work, lacking in those lovable touches that characterize so many of the

concertos, but this view is misleading. Mozart begins, indeed, with a purely formal opening. But immediately thereafter he begins to digress in surprising ways: a sequential passage based on a rhythmic figure that will prove to be of central importance turns suddenly toward the minor. Throughout this concerto, the brilliance of C major tends to darken into poignancy in an almost Schubertian way, thirty years before Schubert. The soloist's first entry is a bashful conclusion of the orchestra's phrase, but soon the soloist takes the lead to a lyrical new theme that has embedded within it the rhythm of the earlier sequential phrase. A theme from the sequential passage controls much of the development. The discourse is wide-ranging and full of events, its flexibility only emphasized further by the return to the formal opening material for the movement's conclusion.

The serene *Andante* begins with an elaborate orchestral ritornello containing at least four distinct thematic phrases; when the soloist enters, these become part of a sonata-form discussion, though without a development. The mood is Olympian, detached; the material is arranged for graceful contrast, with ethereal writing for the winds. This provides a welcome moment of repose between the symphonic energy of the opening movement and the light-heartedness of the finale.

Mozart fills the final rondo with a rich medley of tunes in which the orchestra and soloist can alternate or combine in endlessly varied ways with witty retorts and high good humor. As in the first movement there are quicksilver hints of the minor mode within passages largely in the major. The central episode of the rondo begins with a nervous theme in A minor, then melts into a wonderfully melodious theme in F. The figure that begins this theme turns into a contrapuntal dialogue over arpeggios in the piano, before Mozart engineers one of his elegant and smooth, yet surprising, returns to the main material for the recapitulation.

— Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

OF NOTE:

H&H is giving the first performance of the new Urtext edition of *Symphony No. 36 in C, "Linz," K. 425*, edited by Cliff Eisen and published in 1992.

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Mendelssohn's 1829 version of Bach's grand choral work

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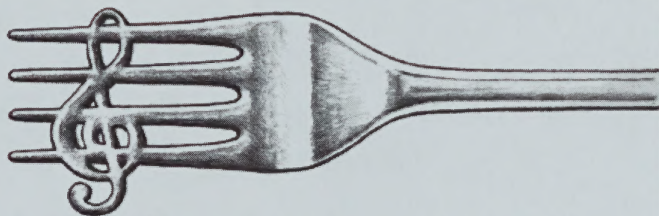
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